

Eighteen  
ENTIRELY NEW STUDIOS

for the

HARP

*calculated to give Strength & Independence to the Fingers.*

*Freedom to both Hands, and Steadiness to the Wrists.*

*equality and agility in passages of arpeggio.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Sharp performance graceful & expressive.*

*Each Studio Illustrated with copious observations.*

AND CAREFULLY FINGERED.

Composed by

A. C. BOGESS.

First New Hall

IN TWO BOOKS Price 7/6 each

London

EDWIN ASHDOWN, HANOVER SQUARE.



ON LEFT HAND ARPEGGIOS WITH A MELODY *SOSTENUTO* TO THE RIGHT HAND.

(style Ballad)

ANDANTE SEMPLICE.

*il canto ben marcato e con molto d'espress.*

STUDIO 11.

*p grazioso.*

*con esp:*

*pp*

*Ab.*

*f*

(A) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner.—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect.—The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, the fingers acting solely by the proper bending of the joint—the Har-

*p*

*pp espress dim.*

(B) *pp tranquillo e leggiro.*

(C# with Db) *sempre pp*

*Cantando.*

(C) *cresc - - ed il tempo string.*

*fz*

*ent. - - - A Tempo.*

*il canto marcato.*

*f*

*pp amoroso e dolceiss.*

*rall. - -*

pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. (B) the right hand, very short and detached, and not at all arpeggiated, except the crotchets—give good vibration to the lower C's of the bass. (C) mind the Crescendo and the increase of time.

First system of musical notation for piano, featuring a treble and bass staff. The treble staff includes accents and dynamic markings *fz* and *pp*. The bass staff contains a continuous eighth-note pattern.

Second system of musical notation for piano. The treble staff shows fingerings (1, 1, 1, 1, 1) and dynamics *p* and *ppp dolceiss.*. The bass staff includes a triplet of eighth notes marked with *x1 x1 2 x1 2 x1*.

Third system of musical notation for piano. The treble staff begins with *riten* and includes accents. The bass staff features *agitato ed esp:* and *riten:* markings, along with *fz fz fz* dynamics.

Fourth system of musical notation for piano, marked *A Tempo.* and *(Ab)*. The treble staff includes a triplet of eighth notes. The bass staff has *p esp:* and *piu p* dynamics.

Fifth system of musical notation for piano, marked *A Tempo.* and *sempre in dim.*. The treble staff shows a triplet of eighth notes. The bass staff includes *ppp* dynamics.

## ON CHORDS, TRIPLETS ARPEGGIOS.

MODERATO MA CON MOTO.

*affettuoso e la melodia marcata.*

STUDIO 12.

(A)

(B) A Tempo.

dolce.

riten. A Tempo.

rall<sup>o</sup>

con esp: p p

fz

(A) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, — the chords *not* arpeggiated, but given in a *sostenuto* manner — pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.



*con passione.* (C) *gva.....*

*pp* *f* *cresc.* *ff molto marcato.*

*p stacc: Gb.* *pp* *ppp 1.*

*A Tempo.* *p galegg: loco.*

(D) *p dolce ed espress.* *fz*

*8va loco.* *Fix D $\flat$ .* *ff* *rall.* *Pesante.* *p*

*A Tempo.* *a poco animato.*

*pp* *Fix G $\flat$ .* *Fix C $\flat$ .* *f molto marcato.* *piu forte.*

(E) *f*

(C) Marked, in bending well the joints and *not* arpeggiated. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.

*gva...*

*fz* *fz* *fz* *fz* *sempre ff*

*1x2 1x1 323 1x1*

*1x1 212 1x1*

*fz* *fz* *fz*

*(F) Cantando.*

*p dolce e grazioso.*

*p* *cresc.*

*gva...*

*21x2 1x2 3x1 232 1*

*f* *ff*

*21x2 1x2*

(F) Mark well the melody with the right thumb.



## ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

(A)

STUDIO 13.

The musical score for Studio 13 consists of four systems, each with a treble and bass staff. The treble staff features a melody with dynamic markings such as *fz* (forzando) and *p* (piano). The bass staff contains arpeggios with dynamic markings like *p* and *pp* (pianissimo). Fingerings and articulations are indicated throughout the score.

(A) To render this Studio more clear, the author has written on a small line above the right hand, the melodie theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios—Care must be taken also to accentuate strongly the minims of the melody, to mark well their value and give effect to the strain—the arpeggios are to be played steadily, soft and equal, and no break

The musical score consists of six systems of staves, primarily for piano. The first system shows a complex right-hand melody with triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment. The second system includes a *ritard.* (ritardando) marking followed by *A Tempo.* The right hand features *fz* (forzando) accents and *dim.* (diminuendo) markings. The third system continues the right-hand melody with *fz* and *pp* (pianissimo) dynamics. The fourth system concludes with a *Fine* marking. The fifth system is labeled *as played* and includes a section marked (B). The sixth system features a right-hand melody with *p* (piano) dynamics and a left-hand accompaniment with *staccato e leggiero* (staccato and light) instructions. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

1 2 1 x 1 2 1 1 2 1 x 1 2 1 1 2 x 1

(C) 2 1 2 x 1 2 1 x 1 2 3 2 3 1 2 1 2 1 2 1 2 1

*p dolce, ma il canto marcato.*

*cresc.* *f*

*p con gusto.* D.C.

(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard.

## ON DOUBLE NOTES.

ALLEGRO MODERATO.

STUDIO 14.

(A)

*p* grazioso ed elegante. *f* *pp* legg.

*f* *dim.* *fz* *gva*.....

*pp* leggiere. *con gusto.* *legg.* *f con fuoco.* *gva*.....

*p* con grazia. *fz* *pp* *ga*.....

(A) To perform ascending double Glissandos, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is very lightly rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or

The musical score consists of five systems of grand staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 and crosses. The key signature has two flats (B-flat and E-flat).

- System 1:** Features a rapid ascending and descending scale in the right hand, marked *con fuoco.* and *fz*. The left hand plays a steady eighth-note accompaniment. Dynamics include *fz* and *pp delicato.*
- System 2:** The right hand continues the scale, marked *tranquillo.* The left hand accompaniment remains steady. Dynamics include *fz*.
- System 3:** The right hand features a series of chords and triplets, marked *dolce.* and *p*. The left hand accompaniment is steady. Dynamics include *fz*.
- System 4:** The right hand continues with chords and triplets, marked *pp*. The left hand accompaniment is steady.
- System 5:** The right hand features a series of chords and triplets, marked *f*, *ff*, and *rit:*. The left hand accompaniment is steady. Dynamics include *ff* and *p*.

less according to the time — for descending double Glissandos, slide with ease the thumb, without any stiff-  
ness whatsoever, and keep the wrist motionless. — (See the book of new Effects) The quavers of the  
Bass to be given very equal and steadily.

*leggiere.*

The musical score is written for piano and consists of six systems of staves. The key signature has two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Starts with a *pp* (pianissimo) dynamic. The right hand features a triplet of eighth notes, followed by a series of chords and single notes. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *fz* (forzando) and *fz* (forzando).
- System 2:** Continues the melodic and harmonic development. A *gva* (glissando) marking is present over a series of chords in the right hand.
- System 3:** Features more complex rhythmic patterns, including triplets and sixteenth notes. A *ritard:* (ritardando) marking is placed over the final measures of the system.
- System 4:** Includes a section marked *A Tempo.* with a *p* (piano) dynamic. A *cres.* (crescendo) marking is also present. A section labeled *(B)* is indicated.
- System 5:** The final system shows a *dimin.* (diminuendo) marking and a *pp* (pianissimo) dynamic. A *riten:* (ritardando) marking is placed at the very end.

(B) Mark well the lower turned down quavers of the Bass.



## ON ARPEGGIOED CHORDS.

ALL<sup>o</sup> CON SPIRITO E FUOCO.

(A)

STUDIO 15.

*ff ben marcato e molto brillante.*

*sempre ff*

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brilliancy, while the under chords must be very much arpeggiated. In the frequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered. — The BOCHSA, 18 Studies. Bk. 2.

(A & P. 8184.)

The image displays a musical score for piano, consisting of six systems of music. Each system is written for the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 3/4.

- System 1:** The right hand features a rapid, ascending scale-like passage. The left hand provides a rhythmic accompaniment with chords and single notes. The instruction *sempre piu forte e brillante.* is written below the first measure. Above the right hand, the markings *gva* and *loco.* are present.
- System 2:** The right hand continues with a similar rapid passage. The left hand accompaniment becomes more complex with chords. The instruction *strepitoso.* is written below the right hand. Above the right hand, the marking *gva* is present.
- System 3:** The tempo changes to *A Tempo.* The right hand features a series of accented eighth notes. The left hand accompaniment consists of chords. The instruction *riten: - ff staccato e il piu brillante possibile.* is written below the first measure. Above the right hand, the marking *p* is present.
- System 4:** The right hand continues with accented eighth notes. The left hand accompaniment consists of chords. The instruction *sempre ff e marcato.* is written below the right hand. Above the right hand, the marking *ff* is present.
- System 5:** The right hand continues with accented eighth notes. The left hand accompaniment consists of chords. The instruction *sempre ff e marcato.* is written below the right hand. Above the right hand, the marking *ff* is present.
- System 6:** The right hand continues with accented eighth notes. The left hand accompaniment consists of chords. The instruction *sempre ff e marcato.* is written below the right hand. Above the right hand, the marking *ff* is present.

chords, if well arpeggiated, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brilliancy and much arpeggiated.



## POPULAR PIANOFORTE MUSIC.

N.B.—The Letters before the Names denote the degree of difficulty : *a*, stands for difficult ; *b*, moderately difficult ; and *c*, easy.

ABT, FRANZ						S.	D.
<i>b</i>	La joyeuse.	Galop brillant	...	...	...	4	o
<i>b</i>	Rose d'amour.	Nocturne	...	...	...	4	o

ADLER, VINCENT						S.	D.
<i>b</i>	Styrienne	...	...	...	...	3	o

ARDITI, LUIGI °						S.	D.
<i>b</i>	Il bacio.	Valse brillante	...	...	...	4	c
<i>b</i>	L'Ardita.	Valse	...	...	...	4	o

BACHMANN, G.						S.	D.
<i>b</i>	Coquelicots et bluets (Poppies and cornflowers).	Ronde	...	...	...	3	o
<i>b</i>	I Zingari.	Air de ballet	...	...	...	3	o
<i>b</i>	Jadis.	Chanson-menuet	...	...	...	4	o
<i>b</i>	Larmes et sourires.	Sonnet	...	...	...	3	o
<i>b</i>	Le chant du laboureur	...	...	...	...	3	o
<i>b</i>	Madrigal de la reine Marie Antoinette	...	...	...	...	4	o

BARNETT, JOHN FRANCIS						S.	D.
<i>b</i>	A pastoral scene	...	...	...	...	4	o

BEAUMONT, PAUL						S.	D.
<i>b</i>	Bergers et bergères.	Gavotte	...	...	...	3	o
<i>b</i>	Bluette	...	...	...	...	3	o
<i>b</i>	Caprice Espagnol	...	...	...	...	4	o
<i>b</i>	Carnaval-Galop	...	...	...	...	4	o
<i>b</i>	Con amore.	Mélodie	...	...	...	3	o
<i>b</i>	Gavotte and Musette	...	...	...	...	3	o
<i>b</i>	L'avenir.	Mélodie joyeuse	...	...	...	3	o
<i>b</i>	Le passé.	Rêverie	...	...	...	3	o
<i>b</i>	Les trompettes de la garde.	Marche militaire	...	...	...	4	o
<i>b</i>	Menuet moderne	...	...	...	...	3	o
<i>b</i>	Paquerette.	Mélodie	...	...	...	3	o
<i>b</i>	Saltarello	...	...	...	...	3	o
<i>b</i>	Sang froid.	Morceau de salon	...	...	...	3	o
<i>b</i>	Sous le balcon.	Sérénade	...	...	...	3	o
<i>b</i>	Souvenir de Séville.	Caprice	...	...	...	3	o
<i>b</i>	Souvenirs et regrets.	Romance	...	...	...	4	o

BENNETT, SIR W. S.						S.	D.
<i>a</i>	Barcarolle from the 4th Concerto	...	...	...	...	4	o

BERGER, EMILE						S.	D.
<i>b</i>	Callèr herrin'.	Scottish melody	...	...	...	4	o

BERINGER, OSCAR						S.	D.
Characteristic pieces :—							
1.	Soldiers' march	...	...	...	...	3	o
2.	Amy's little song	...	...	...	...	3	o
3.	Garlands of flowers	...	...	...	...	3	o
4.	The young Uhlan	...	...	...	...	3	o
5.	In the swing	...	...	...	...	3	o
6.	A village holiday	...	...	...	...	3	o
7.	Pas redoublé	...	...	...	...	3	o
8.	Little valse	...	...	...	...	3	o
9.	Simple melody	...	...	...	...	3	o
10.	Gavotte	...	...	...	...	3	o
11.	Humoresque	...	...	...	...	3	o
12.	Pastorale	...	...	...	...	3	o
13.	Impromptu	...	...	...	...	3	o
14.	Valse mélancolique	...	...	...	...	3	o
15.	Sérénade	...	...	...	...	3	o
16.	Intermezzo	...	...	...	...	3	o
17.	Nocturne	...	...	...	...	3	o
18.	March	...	...	...	...	3	o

BERNSTEIN, FRANZ						S.	D.
<i>b</i>	Der gefangene Vogel (The captive bird)	...	...	...	...	4	o
<i>b</i>	Der silberne See (The silvery lake)	...	...	...	...	4	o

BOHM, CARL						S.	D.
<i>b</i>	In the spinning-room (In der Spinnstube)	...	...	...	...	3	o
<i>b</i>	Mon bijou.	Caprice	...	...	...	3	o
<i>b</i>	The guitar (Zur Guitarre).	Impromptu	...	...	...	3	o

BOSCOVITZ, F.						S.	D.
<i>b</i>	Le fanfare des dragons.	Esquisse militaire	...	...	...	4	o
<i>b</i>	Valse des sirènes	...	...	...	...	4	o

BROCCA, D.						S.	D.
<i>b</i>	Gavotte en ré (J. S. Bach)	...	...	...	...	3	o
<i>b</i>	Holyrood.	Danse de la cour du temps de Marie Stuart	...	...	...	4	c

BROWN, ARTHUR HENRY						S.	D.
<i>b</i>	Gavotte, sarabande and gigue	...	...	...	...	4	c

CALDICOTT, ALFRED J.						S.	D.
<i>b</i>	The grasshopper.	Caprice	...	...	...	3	c

CLARK, SCOTSON						S.	D.
<i>b</i>	A dream of fairyland.	Romance	...	...	...	3	o
<i>b</i>	Silver spray.	Barcarolle	...	...	...	3	o

CLERMONT, ADRIEN						S.	D.
<i>b</i>	Bourrée	...	...	...	...	3	o
<i>b</i>	Gavotte et musette	...	...	...	...	3	o

COWEN, FREDERIC H.						S.	D.
<i>b</i>	Serenade	...	...	...	...	4	o

CRAWFORD, WILLIAM						S.	D.
<i>d</i>	The love-bird.	Waltz	...	...	...	3	o
<i>c</i>	The sailor's frolic.	Polka caractéristique	...	...	...	3	o

DELACOUR, VICTOR						S.	D.
<i>b</i>	Berceuse	...	...	...	...	3	o
<i>b</i>	Bouton de rose	Morceau de salon	...	...	...	4	o
<i>b</i>	Cœur joyeux.	Morceau de salon	...	...	...	3	o
<i>b</i>	Jeunesse d'amour.	Bluette	...	...	...	3	o
<i>b</i>	La fontaine de jouvence.	Morceau de salon	...	...	...	3	o
<i>b</i>	L'aide-de-camp.	Morceau militaire	...	...	...	3	o
<i>b</i>	Le carillon du village.	Esquisse	...	...	...	3	o
<i>b</i>	Le papillon volage.	Caprice	...	...	...	3	o
<i>b</i>	Loin te toi.	Souvenir	...	...	...	3	o
<i>b</i>	Madame la marquise.	Menuet	...	...	...	3	o
<i>b</i>	Menuet mélodique	...	...	...	...	3	o
<i>b</i>	Paroles du cœur.	Andantino	...	...	...	3	o
<i>b</i>	Souvenir de Versailles.	Gavotte	...	...	...	3	o
<i>b</i>	Tyrolienne	...	...	...	...	3	o
<i>b</i>	Viens à moi.	Pensée musicale	...	...	...	3	o
<i>b</i>	Zephyrs de Mai.	Caprice fantastique	...	...	...	3	o

DICK, COTSE						S.	D.
<i>b</i>	The Chippendale.	Gavotte	...	...	...	3	o

DUCHEMIN,						S.	D.
<i>b</i>	Tarantella	...	...	...	...	3	o

FAVRE, JULI						S.	D.
<i>c</i>	Harps of gold (J. Blockley).	Transcription	...	...	...	3	o
<i>c</i>	The brook (J. Blockley).	Transcription	...	...	...	3	o
<i>c</i>	The consecration of Pulaski's banner (J. Blockley).	Transcription	...	...	...	3	o
<i>c</i>	Vital spark (Harwood).	Transcription	...	...	...	3	o

GADSBY, HENRY R.						S.	D.
<i>b</i>	Vivien.	Idyl	...	...	...	3	o

GERMAN, EDWARD						S.	D.
<i>b</i>	Bourrée	...	...	...	...	3	o
<i>b</i>	Impromptu	...	...	...	...	4	o
<i>b</i>	Mazurka	...	...	...	...	4	o
<i>b</i>	Tarantella	...	...	...	...	4	o

GERSTENBERG, F.						S.	D.
Musical sketches :—							
1.	The Tower of London.	March	...	...	...	3	o
2.	Spring-time.	Melody	...	...	...	3	o
3.	Santa Claus.	Polka	...	...	...	3	o
4.	Gwendoline.	Valsette	...	...	...	3	o
5.	Paddy.	Irish jig	...	...	...	3	o
6.	Forget-me-not.	Melody	...	...	...	3	o
7.	March of the yeomen	...	...	...	...	3	o
8.	Woodland flowers.	Sketch	...	...	...	3	o
9.	Dora.	Valsette	...	...	...	3	o
10.	Happy days.	Polka	...	...	...	3	o
11.	Hay-time.	Sketch	...	...	...	3	o
12.	Twilight Nocturne	...	...	...	...	3	o

GODEFROID, FELIX						S.	D.
<i>b</i>	Rêve du cœur.	Valse sentimentale	...	...	...	3	o